

ARCHITECTURE

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No. 2

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THE NEW YORK CITY HALL.

SEVERAL years ago ARCHITECTURE responded to the requests of many architects and draughtsmen and published a plate of the New York City Hall. The edition was quickly sold out and proved the popular favor for this notable building. Mrs. Russell Sage has recently donated the sum of \$25,000 for the restoration of the Governor's Room after the original designs and in bringing to light these valuable drawings the New York Historical Society has extended to us and to our readers the courtesy of reproduction in these pages. To tell the story of the City Hall in all its details would be impossible. From corner stone to parapet it was more than ten years under way. The corner-stone was laid in the south-west corner on May 26th 1803, by Edward Livingston, Mayor of the city.

On March 24th, 1800, a committee was appointed by the corporation to consider the expediency of erecting a City Hall and to report their opinion as to the proper place, with a plan of the building, an estimate of the expense, and suggestions for the disposal of the old Hall. The committee offered a premium of \$350 for a plan and elevations of the four facades. From among the plans so obtained they selected the designs of John McComb which were adopted by the Aldermen, October 4, 1802. The Common Council appropriated \$25,000 toward carrying it out and a building committee was appointed.

Through considerable dissatisfaction over the conduct and progress of the work, the changes in plan and selection of materials, the committee was discharged and a new one appointed consisting of a member from each ward of the city. Mr. McComb was retained as architect and his pay fixed at six dollars per day for each and every day he should be engaged on the building.

It was originally intended to build entirely in white marble, but the spirit of economy entered strongly into the consideration and in order to keep within an estimate of \$200,000, total, the committee ordered the construction in brown freestone.

By the time the foundation walls were laid Mr. McComb's indefatigable efforts had resulted in a compromise of using white marble for the three fronts and the stone was ordered from Stockbridge, Mass. The total quantity amounted to over 35,000 cubic feet. The copper roof was imported. The building was practically opened in 1811, although the work was continued during the next three years. The only notable change which has been made in the exterior was the clock which was put at the base of the cupola. Some damage was done by fire in 1858 and the rebuilding did not follow after the original design.

Notwithstanding this change, and the damage done less by time than by stupidity, the Hall stands to-day unsurpassed by any structure of its kind throughout the country. The design is pure. No pains or research were spared. The whole design was most influenced by the genius of Sir William Chambers whose works and productions were much admired by Mr. McComb. The principal elevations were undoubtedly suggested by Inigo Jones' design for the Palace at Whitehall.

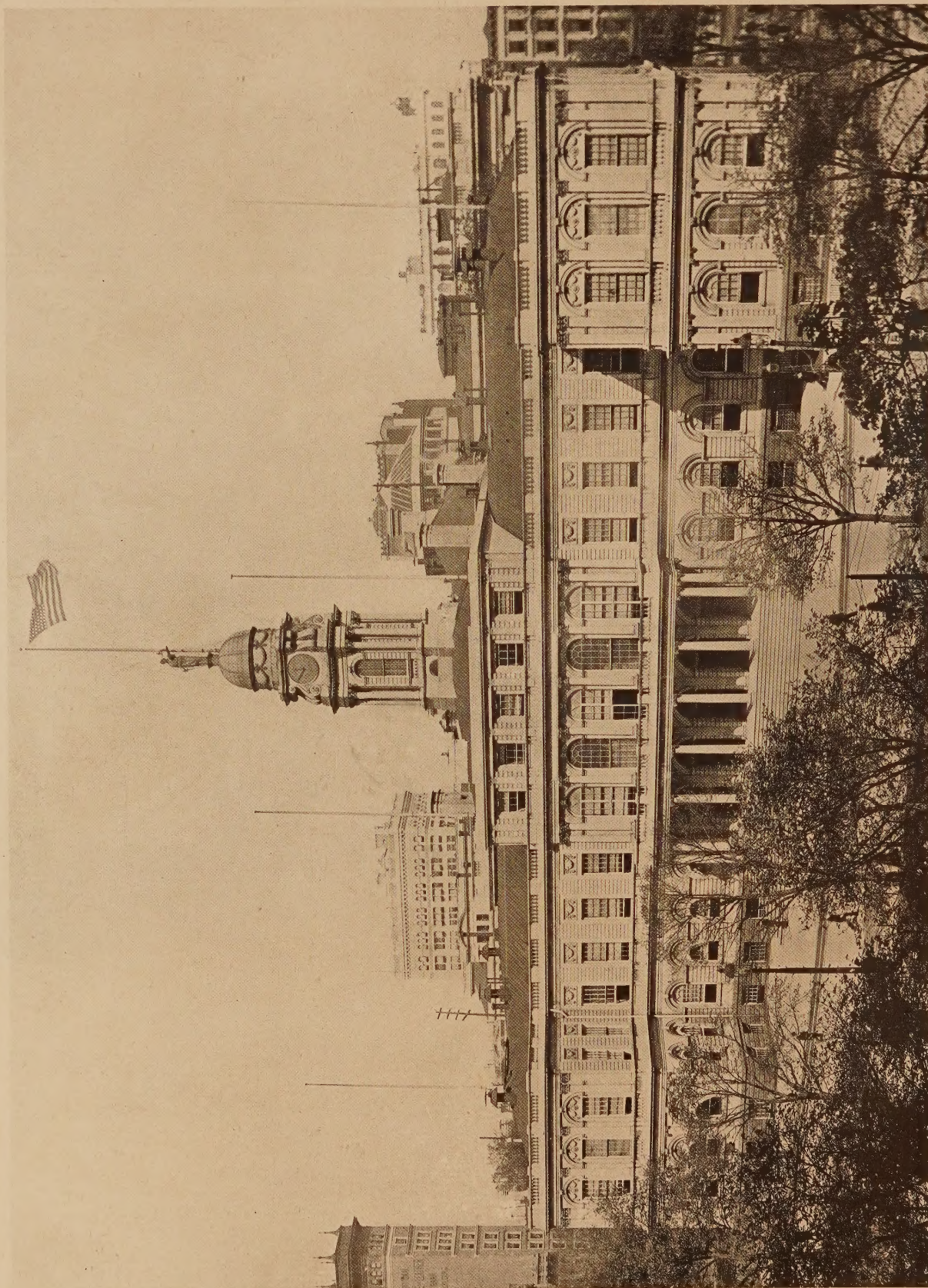
THE AMERICAN INSTITUTE OF ARCHITECTS.

PROFESSIONAL PRACTICE OF ARCHITECTS AND SCHEDULE OF USUAL AND PROPER MINIMUM CHARGES.

THE following draft embodies all of the changes in the schedule adopted by the American Institute of Architects, which should be of interest to all practitioners throughout the country:

The American Institute of Architects as a professional body, recognizing that the value of an architect's services varies with his experience, ability, and the locality and character of the work upon which he is employed, does not establish a rate of compensation binding upon its members, but it is the deliberate judgment of the Institute that for full professional services adequately rendered, an architect should receive a reasonable remuneration therefor (at least the compensation mentioned in the following schedule of charges), and that any variation from the schedule corresponding to a difference in quality and amount of the

(Continued page 19)



CITY HALL, NEW YORK.

John McComb, Architect.

(Continued from page 17.)

services rendered may properly be left to individual members or Chapters of the Institute.

The architect's professional services consist of the necessary preliminary conferences and the preparation of studies, working drawings, specifications, large scale and full size detail drawings, and in the general direction and supervision of the work, for which except as hereinafter mentioned, the minimum charge, based upon the total cost of the work to the owner is as follows:

On the first \$10,000 of cost or any part thereof ten per cent.

On the second \$10,000 of cost or any part thereof seven per cent.

On the next \$30,000 of cost or any part thereof six per cent.

On any balance of cost five per cent.

If any material or work used in the construction of the building be already upon the ground or come into the owner's possession, its value is to be added to the sum actually expended upon the building before the architect's commission is computed.

As residential work usually requires a greater amount of service on the part of the architect (considered relatively to the cost of the work) than is required for buildings of other character, it is usual and proper to make the charge for such service at a correspondingly higher rate.

For landscape architecture and for furniture, monuments, decorative and cabinet work and alterations to existing buildings, the minimum charge is ten per cent. In many instances this is not remunerative, and it is usual and proper to charge a special fee in excess thereof. Where an operation is conducted under more than one contract, a special fee is charged in addition to the above schedule.

Until an actual estimate is received, the charges are based upon the proposed cost of the work and payments are received as installments of the entire fee, which is based upon the cost to the owner of the building or other work, when completed, including all fixtures necessary to render it fit for occupation. The architect is entitled to extra compensation for furniture or other articles purchased under his direction.

Consultation fees for professional advice are to be paid in proportion to the importance of the questions involved and services rendered. None of the charges above enumerated covers alterations and additions to contracts, drawings and specifications, nor professional or legal services inci-

dental to negotiations for site, disputed party walls, right of light, measurement of work, or failure of contractors. When such services become necessary, they shall be charged for according to the time and trouble involved.

Where heating, ventilating, mechanical, structural, electrical and sanitary problems in a building are of such a nature as to require the assistance of a specialist, the owner is to pay for such assistance. Chemical and mechanical tests, when required, are to be paid for by the owner.

Necessary traveling expenses are to be paid by the owner.

Drawings and specifications, as instruments of service, are the property of the architect.

The architect's payments are due as his work progresses in the following order:

Upon completion of the preliminary studies, one-fifth of the entire fee; upon completion of working drawings and specifications, two-fifths; the remaining two-fifths being due from time to time in proportion to the amount of work done by the architect in his office and at the building.

In case of the abandonment or suspension of the work, the basis of settlement is as follows: Preliminary studies, a fee in accordance with the character and magnitude of the work; preliminary studies, working drawings and specifications, three-fifths of the fee for complete services.

The supervision of an architect (as distinguished from the continuous personal superintendence which may be secured by the employment of a clerk of-works) means such inspection by the architect, or his deputy, of work in studios and shops, or of a building or other work in process of erection, completion or alteration, as he finds necessary to ascertain whether it is being executed in general conformity with his drawings and specifications or directions.

He is to act in constructive emergencies, to order necessary changes and to define the true intent and meaning of the drawings and specifications, and he has authority to stop the progress of the work and order the removal when not in accordance with them.

On buildings where the constant services of a superintendent are required, a clerk of the works shall be employed by the architect at the owner's expense.

ARCHITECTURAL LEAGUE OF NEW YORK.

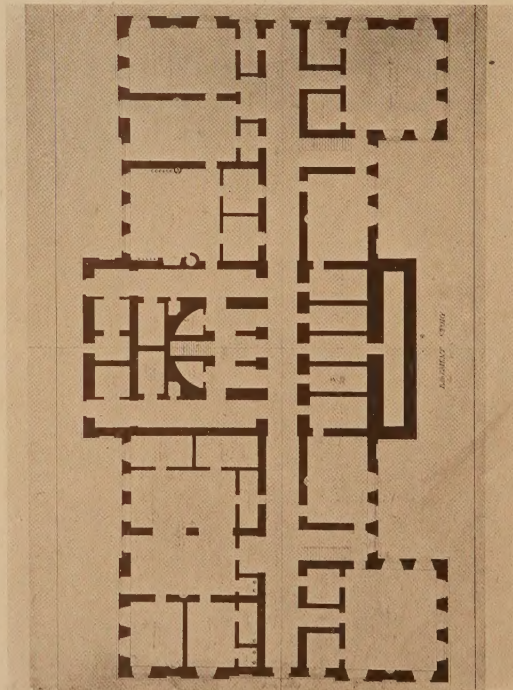
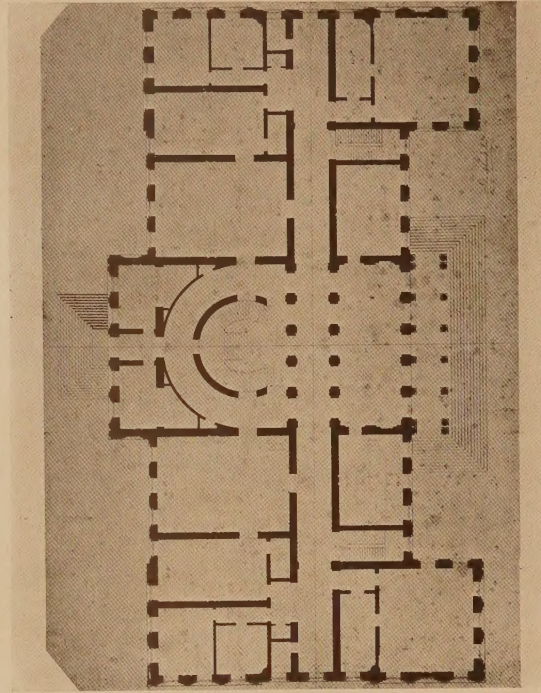
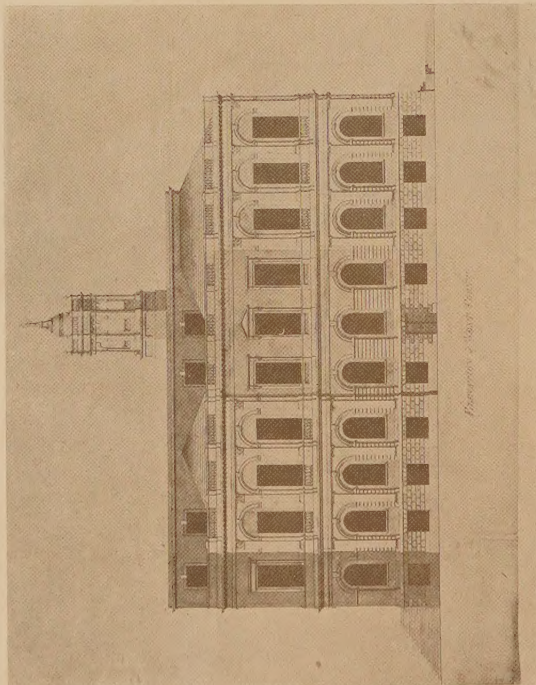
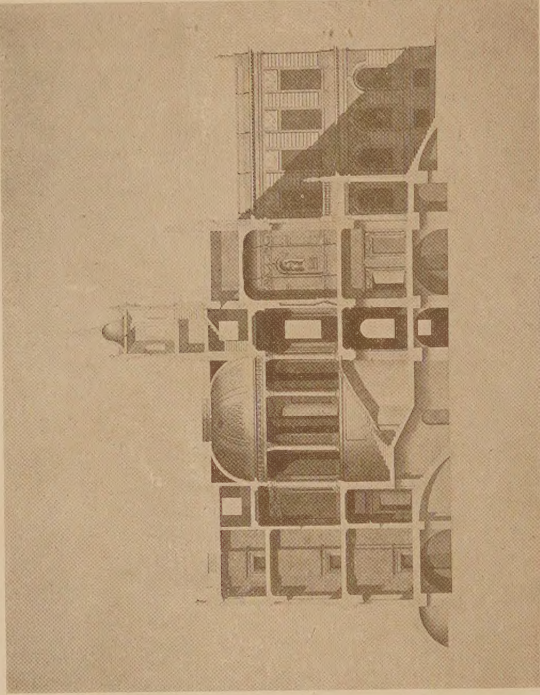
THE prize winners at the annual exhibition of the Architectural League of New York were announced at the annual dinner which was held at the Academy of

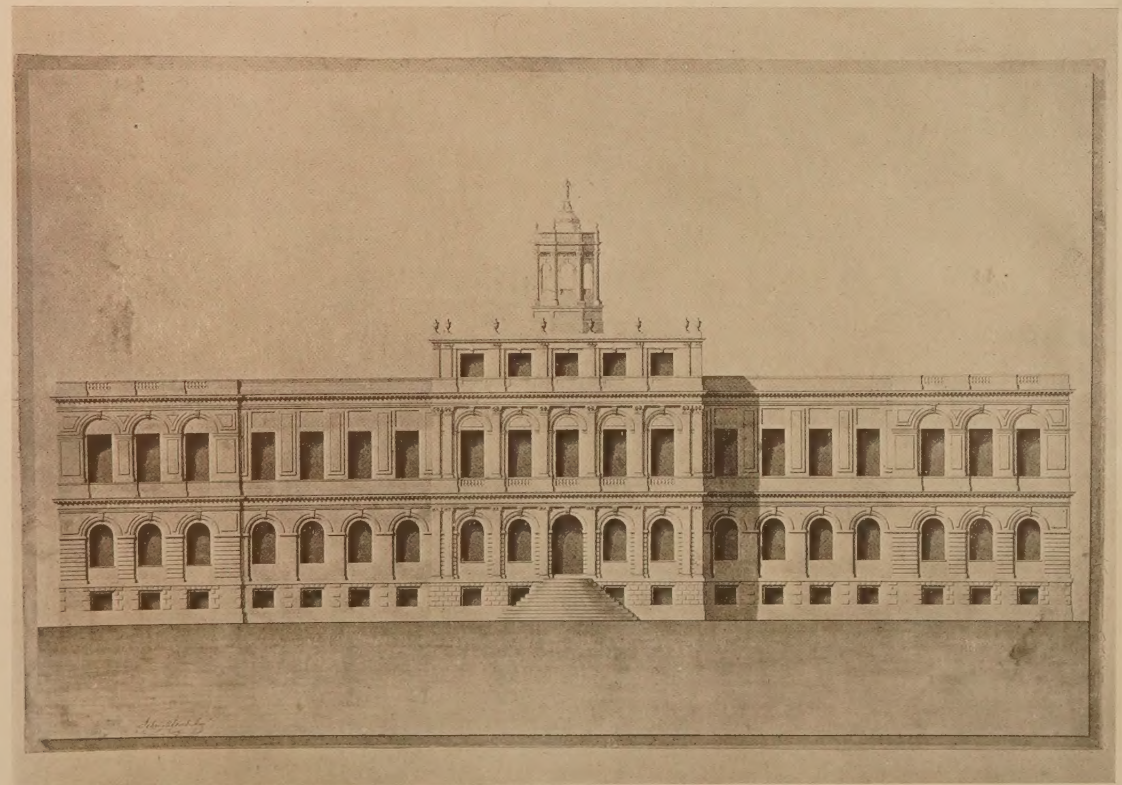
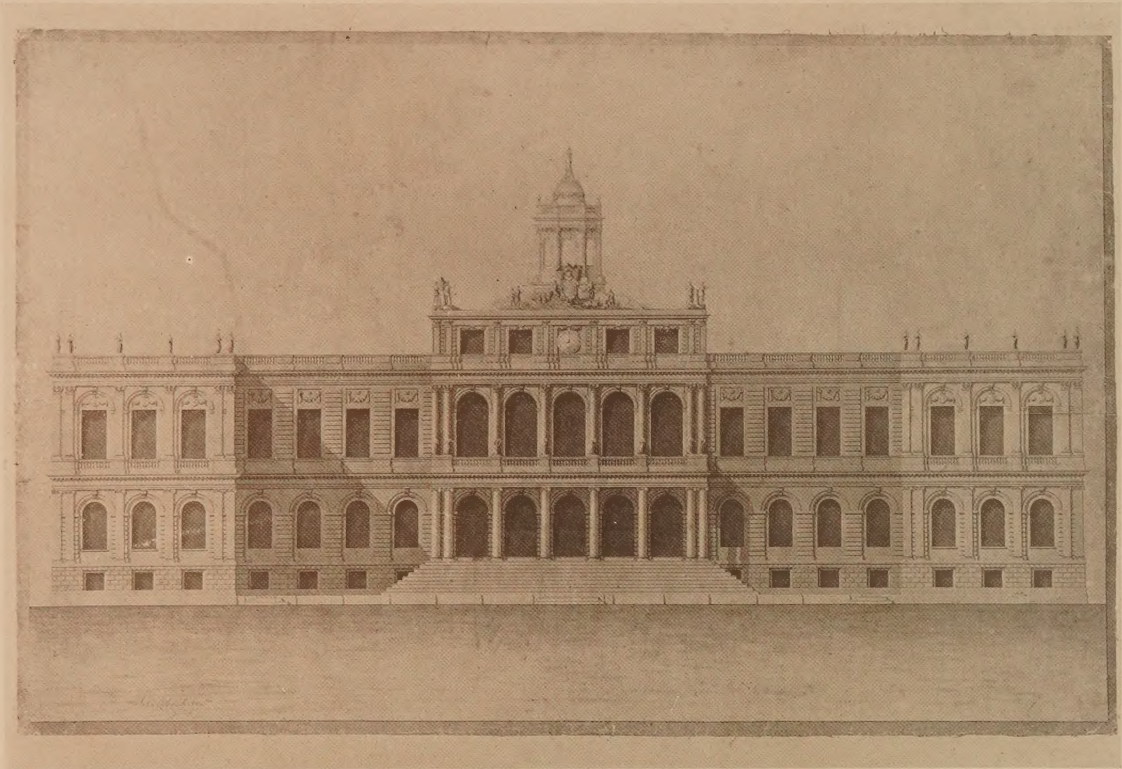
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From an old woodcut.

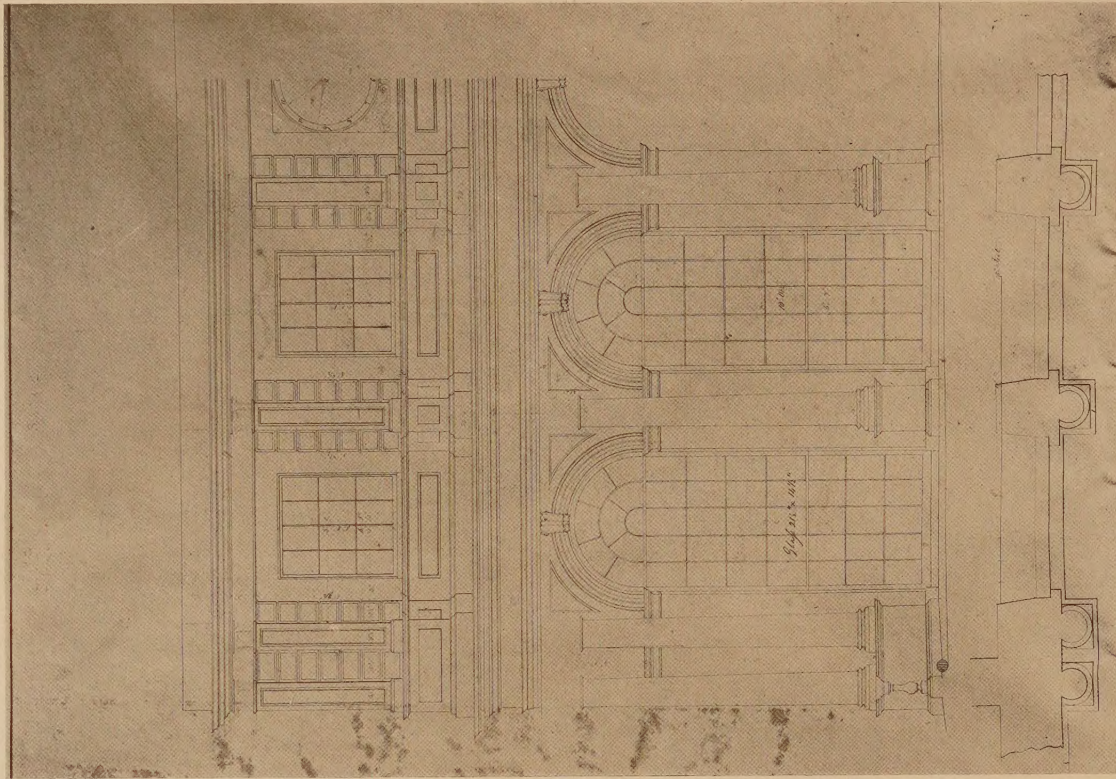
MR. JOHN MCCOMB. 1763-1853. Architect of New York City Hall.



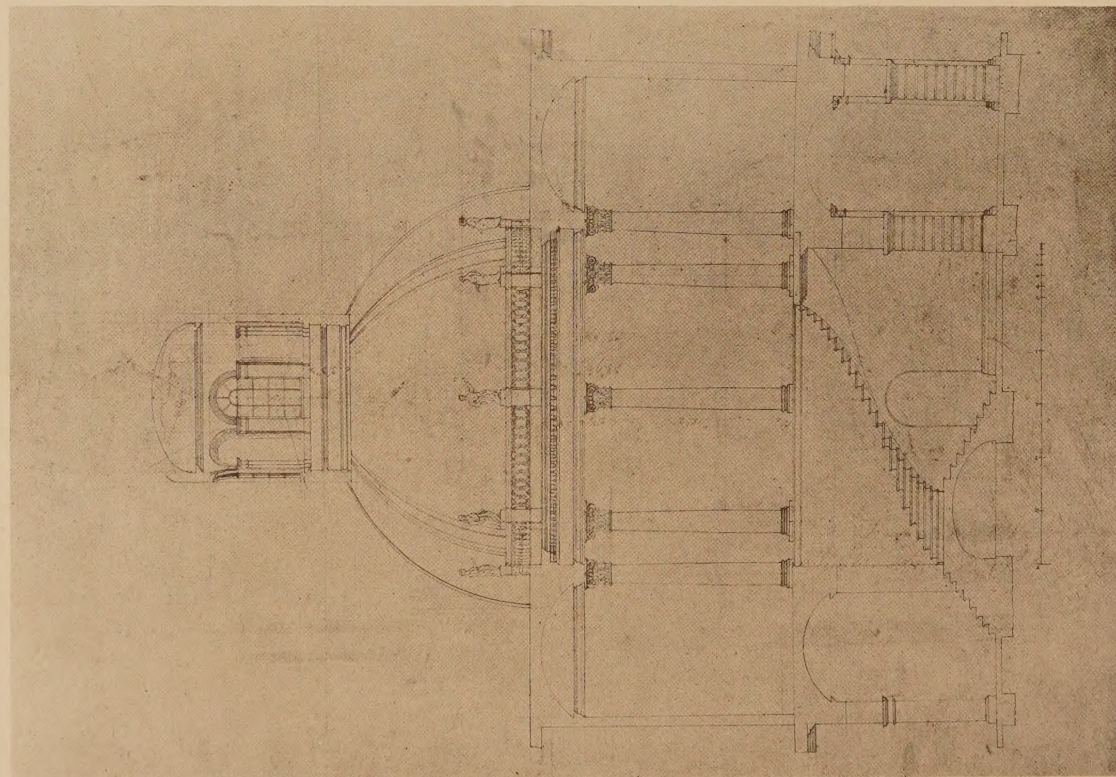


CITY HALL, NEW YORK—THE ORIGINAL COMPETITIVE DESIGNS ACCEPTED OCT. 4, 1802.

John McComb, Architect.



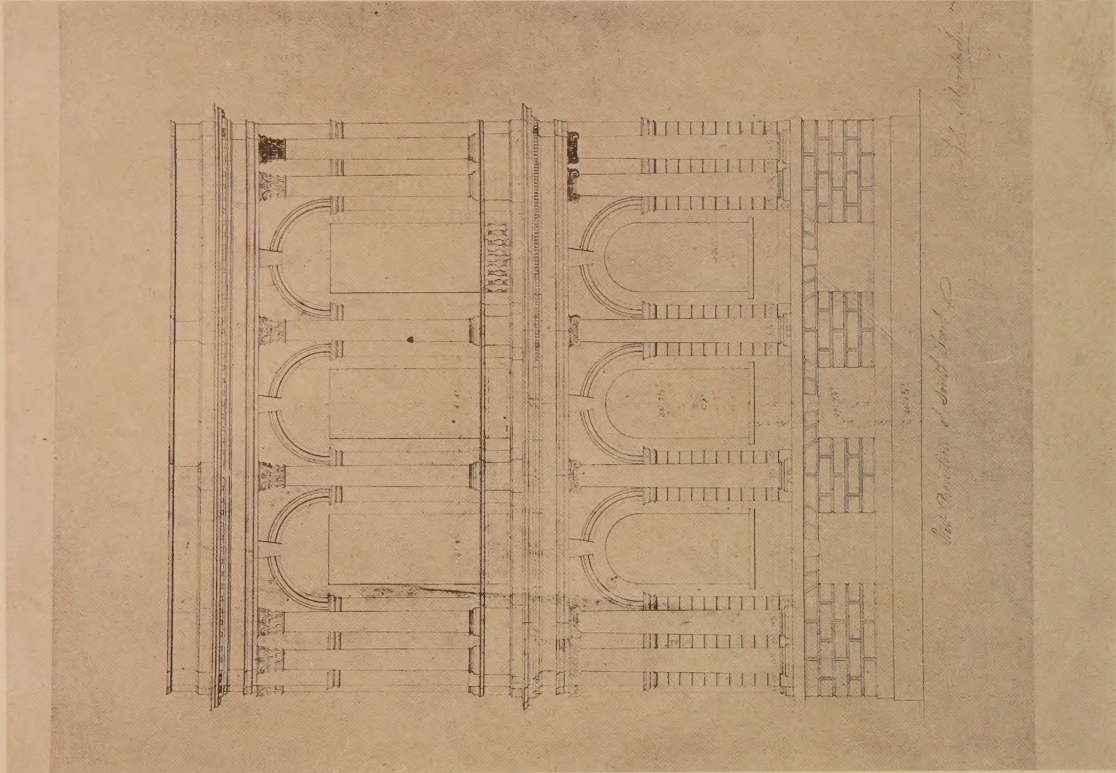
Elevation above Portico.



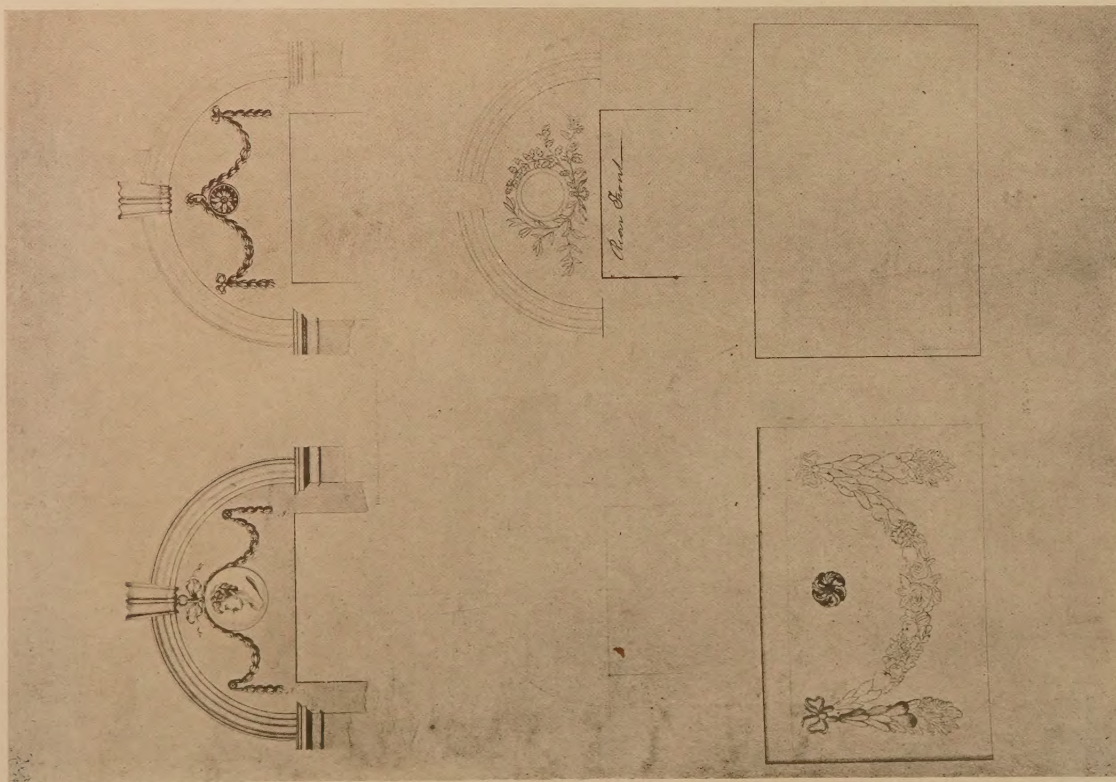
Section through Dome.

CITY HALL, NEW YORK.

John McComb, Architect.



Elevation, West Pavilion of South Front.



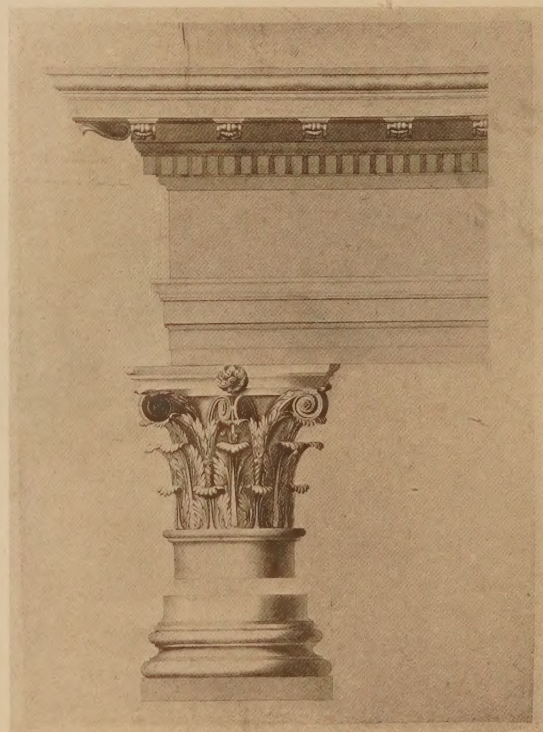
Details.



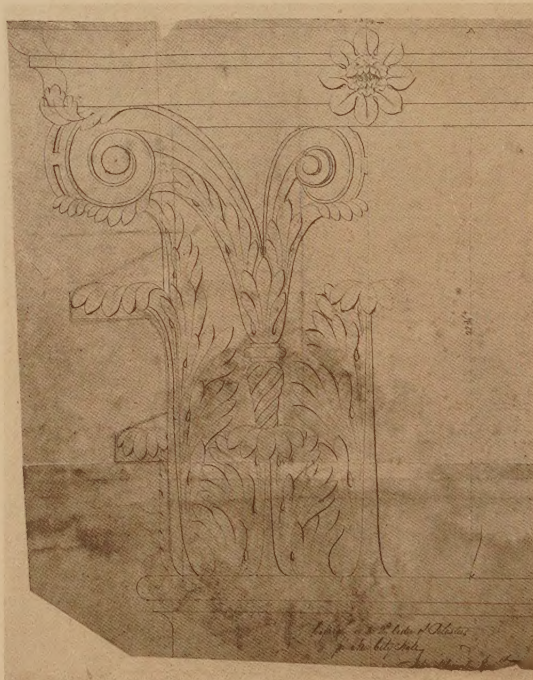
Design for Figure on Cupola.



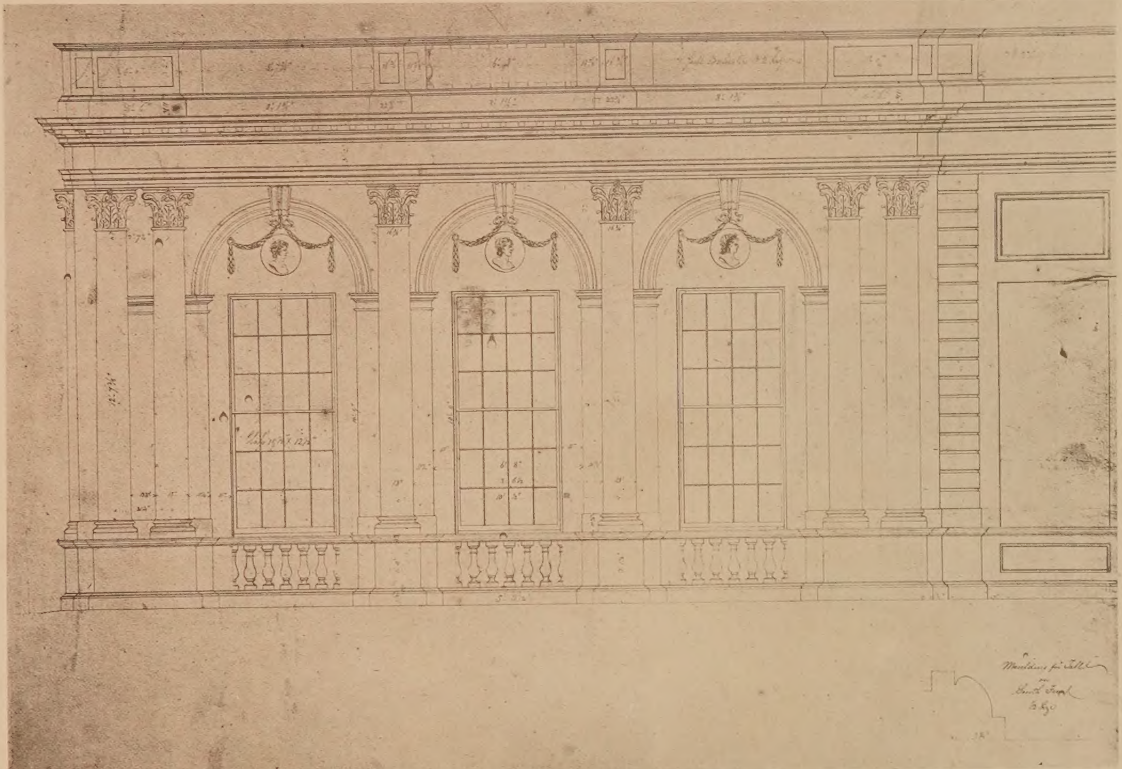
Design for Figure on Cupola.



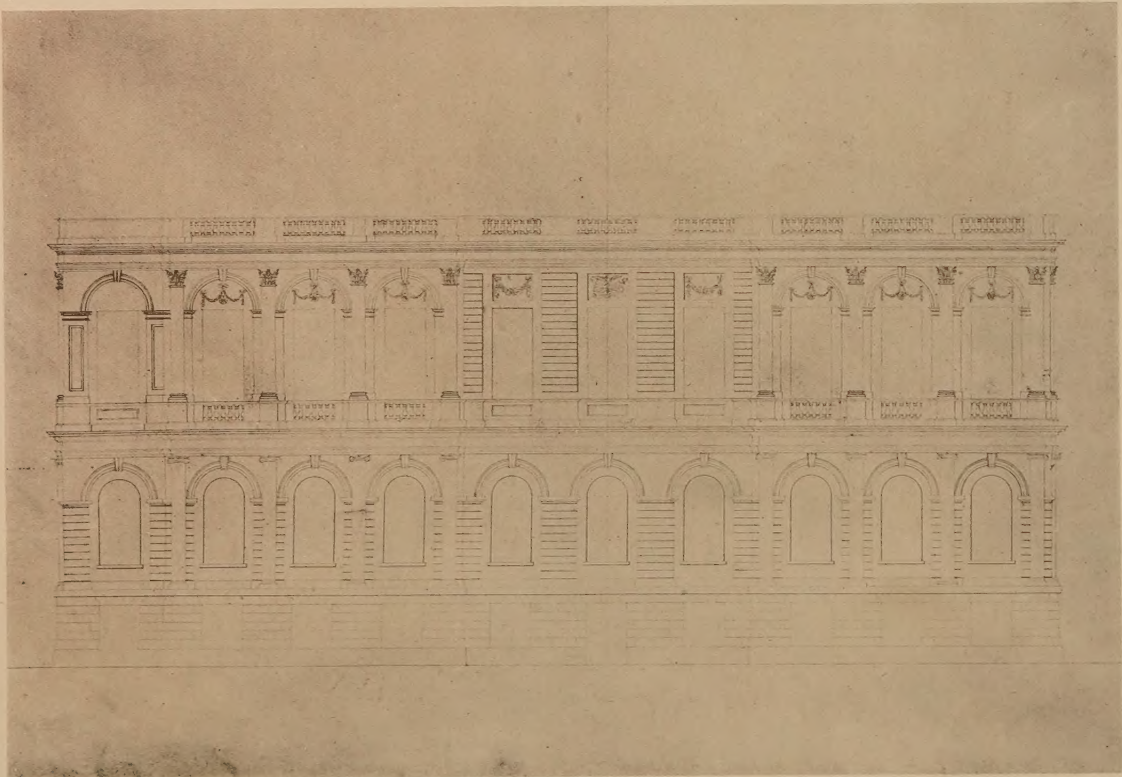
Elevation of Column and Entablature on Cupola.



Detail of Capital on Cupola.



Detail, South Elevation.

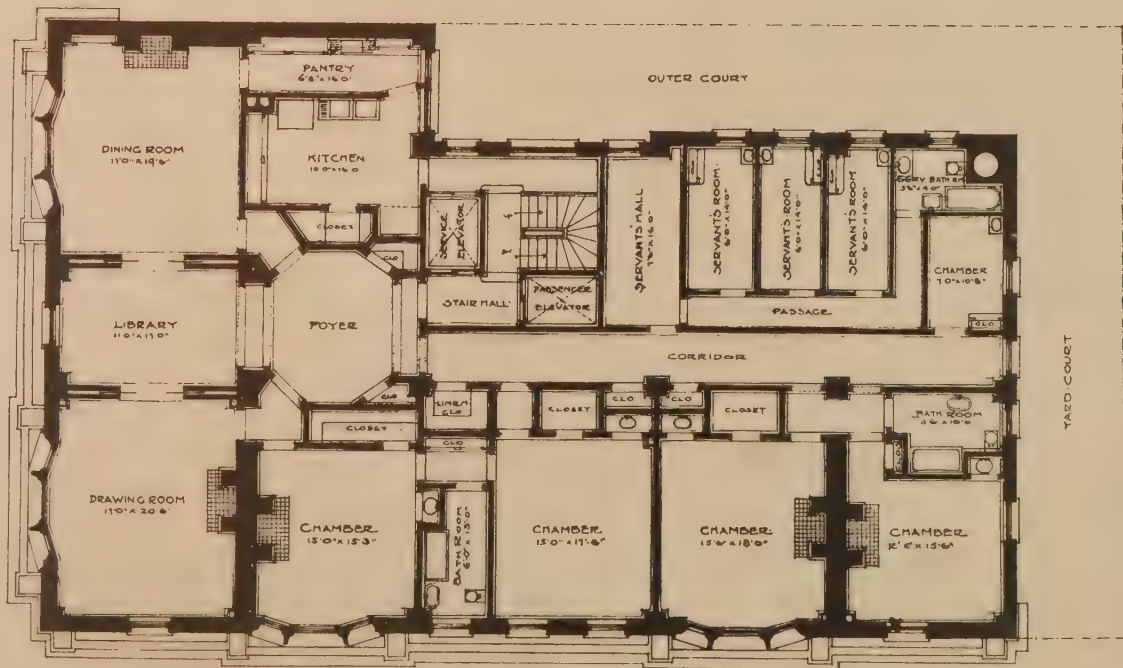
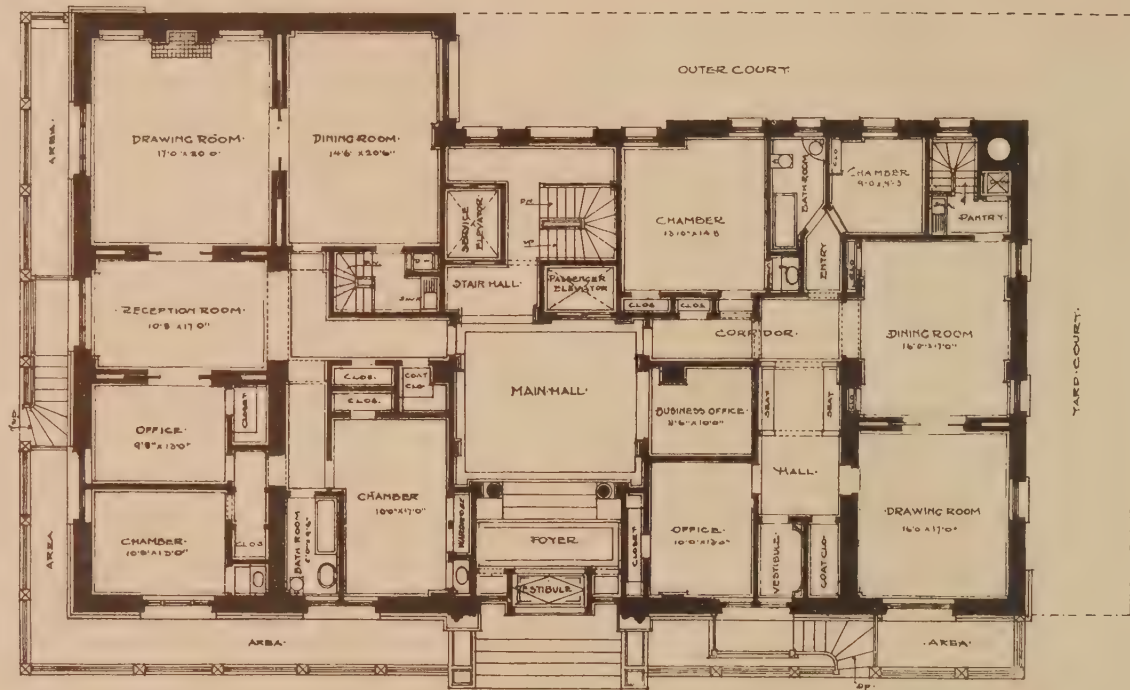


Elevation, West Side.



MUSIC ROOM AND HALL, COUNTRY HOUSE, PAUL D. CRAVATH, LOCUST VALLEY, L. I. (See Plate XVI)

Babb, Cook & Willard, Arch's.



GROUND FLOOR AND TYPICAL FLOOR PLANS, FIVE HUNDRED AND FORTY PARK AVENUE, NEW YORK. (See Plate XIX) Wm. A. Boring, Arch.



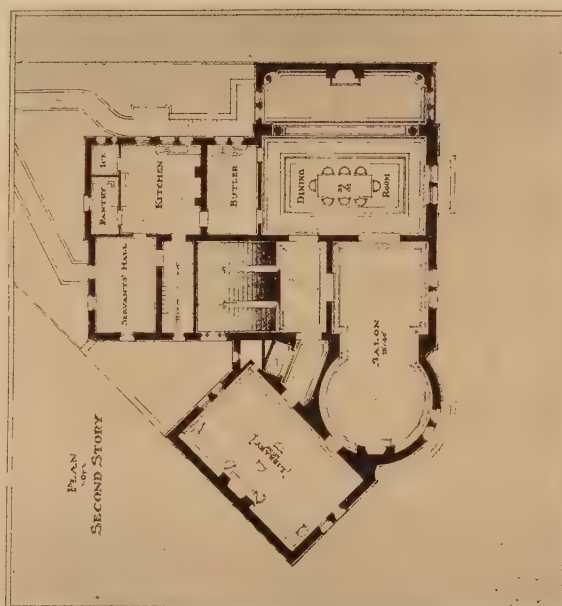
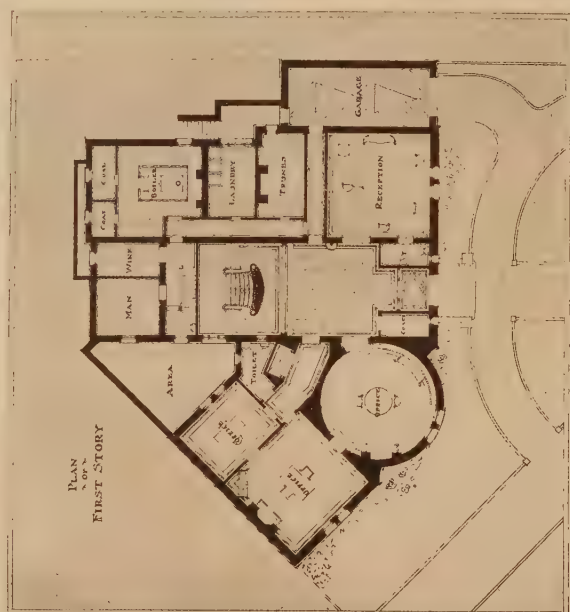
EXTERIOR AND DINING ROOM, COUNTRY HOUSE. OSWALD C. HERING, PELHAM MANOR, N. Y.

Oswald C. Hering, Architect.



LIBRARY AND LIVING ROOM, COUNTRY HOUSE, OSWALD C. HERING, PELHAM MANOR, N. Y.

Oswald C. Hering, Architect.



PERSPECTIVE AND PLANS, NORWEGIAN LEGATION, WASHINGTON.

George Oakley Totten, Jr., Architect.

(Continued from page 19)

Fine Arts in West Fifty-seventh Street. Mrs. H. P. Whitney collaborated as a sculptor with Hugo Ballin and Grosvenor Atterbury in competition for the special prize offered for the best design submitted by an architect, a sculptor and a mural painter. Their design got first award.

The report of the committee on awards and competitions was received with a marked display of enthusiasm. Some regret was manifested, however, at the announcement that although the competitions for the various prizes had been unusually good no one of the submitted designs was considered worthy of the gold medal in architectural design. The silver medal in architectural design was awarded to Herman Kahleo of Columbia University.

Women played a prominent part in the competition for the special prize. Besides Mrs. Whitney being a member of the team to whom first rank was awarded, Miss Evelyn S. Longman was one of the second team. The prize of \$300 was divided among the members of the second team. The work submitted by Gertrude V. Whitney, sculptor, Hugo Ballin, mural painter, and Grosvenor Atterbury, architect, owing to the fact that Mr. Atterbury was a member of the committee, was entered *hors concours*.

The president's prize for mural painting was awarded to Hugo Ballin, but Anna T. Lang, of Philadelphia, might have had it had she not been disqualified by reason of the fact that she is not a member of the league. The Henry C. Avery prize for sculpture went to Charles Carey Rumsey, of New York.

The medal of honor of the New York Chapter of American Institute of Architects awarded at the Architectural League Exhibition each year, was awarded this year to Pell & Corbett for their Maryland Institute.

COMPETITION

TO SECURE A GROUP PLAN AND AN ARCHITECT FOR THE
WESTERN UNIVERSITY OF PENNSYLVANIA,
AT PITTSBURGH, PA., 1908.

THE Western University of Pennsylvania, whose buildings are now scattered in the former city of Allegheny and Pittsburgh, has acquired in the latter city a new site of about forty-three acres near Schenley Park and will at once begin thereon the construction of a group of buildings intended ultimately to house all departments of instruction. This project has been placed in the hands of its Executive Committee by the Board of Trustees of the University.

To secure a suitable plan scheme for this project, the University will hold a competition among architects, under the terms of a program prepared by Professor Warren P. Laird of the University of Pennsylvania. The prize of this competition will be the commission to design and supervise the first building to be constructed, that for the department of the School of Mines, for which a sum of \$175,000 is now available. And it is quite likely that the University will place in the architect's hands also certain other buildings whose construction is hoped for at a comparatively early period.

Furthermore, since it is important that the general plan scheme be carried into execution by its author, he would be the natural and logical selection, under the policy inaugurated, to supervise the erection of future buildings.

The competition will be open to all architects of whose professional standing and ability to execute large work the Committee receives satisfactory evidence. Three architects from without Pittsburgh have been especially invited and will be paid \$1,000 each for their services in submitting designs while to those other three who rank highest in merit will be awarded each a like fee.

Any such payment due the architect awarded the competition will apply on account of his fee as architect of the building.

The program will be ready about February 15, and drawings will be called for about April 15. It is intended to simplify the work in every possible way, for it is absolutely essential that the actual construction of the first building be begun by June 1. To facilitate this, the general plan will be regarded as a preliminary study only, for whose subsequent restudy due provision will be made in the program. The general plan must, however, determine the permanent location of the group comprising the building first to be constructed and competitive designs will comprise the preliminary study of this building.

Architects desiring to enter the competition are requested to write for the necessary application forms to Dr. S. B. Linhart, Secretary of the University, 802 Home Trust Building, Pittsburgh, Pa.

PRELIMINARY PROGRAMME OF THE INTERNATIONAL CONGRESS OF ARCHITECTS, VIENNA, 18th TO 24th OF MAY, 1908.

MONDAY.

Meeting in Hall of the Architects and Engineers Association.

9 o'clock: Meeting of the Permanent Committee.

10 o'clock: Distribution of Circulars, Cards, Invitations, etc.

From 12 to 2 o'clock: Public Opening of the Congress in the Assembly Hall of the Imperial Palace.

3 o'clock: Excursions through the City: At the Hofburg, by carriages and street cars.

8 o'clock: Reunion in the Kunstlerhaus in the Fine Arts Palace; Entertainment by the Sculptural Society of Vienna.

TUESDAY.

First Section in the Hall of the Engineers and Architects Association of Vienna.

10 o'clock: Business meeting.

Second Section in the Trades Union Hall.

10 o'clock: Conferences with Professor Karl Konig and Mr. Bauer.

3 o'clock: Visit to the Exposition of Prater. Excursion to Kahlenberg.

Dinner given by the Austrian Society of Engineers and Architects.

WEDNESDAY.

10 o'clock: Business meetings and conferences in the same halls in which the meetings were held Tuesday.

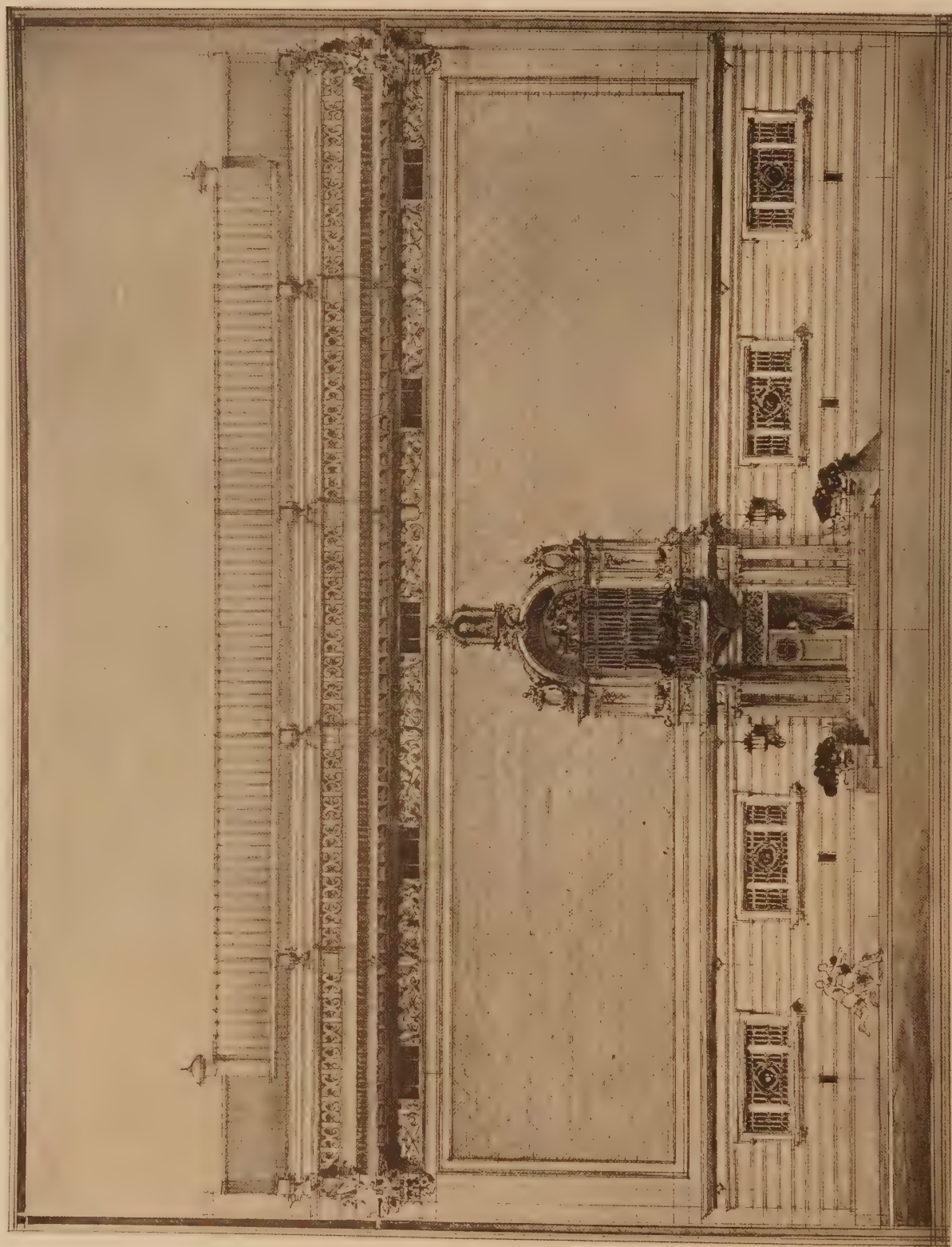
3 o'clock: Excursion to Klosterneuberg and to the Chateau of Kreutzenstein.

5 o'clock: Reception at the Imperial Court.

THURSDAY.

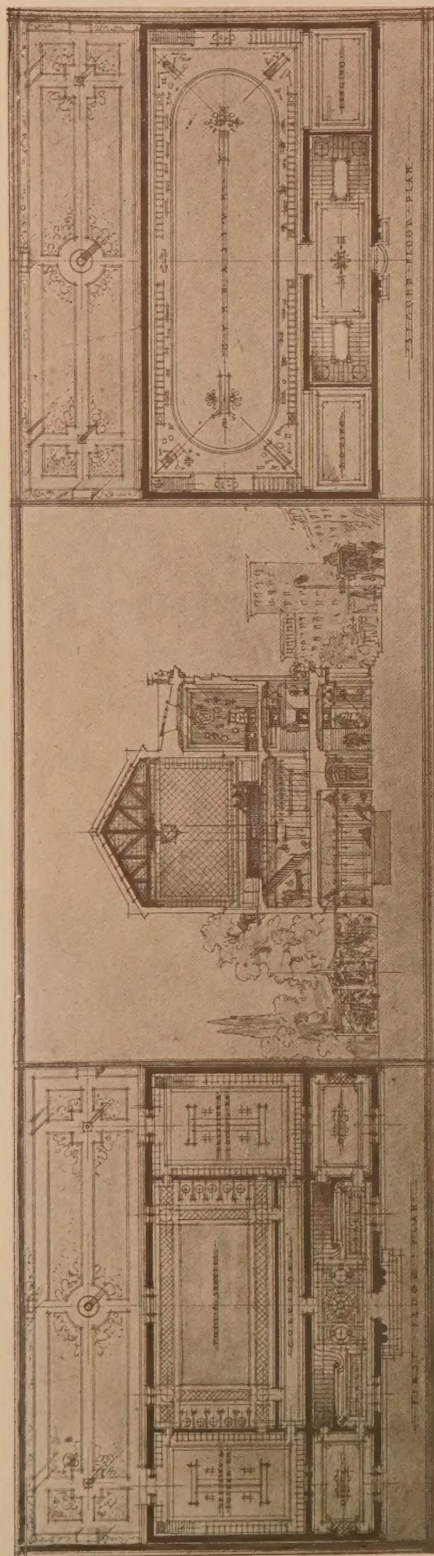
The entire day will be devoted to an excursion to Semmering.

(Continued page 33)



BEAUX ARTS COMPETITION - A SMALL CITY GYMNASIUM.

I Mention. W. H. Larsen, Atelier Boston Architectural Club.



I Mention. W. H. Larsen, Atelier Boston Architectural Club.

BEAUX ARTS COMPETITION—A SMALL CITY GYMNASIUM.

(Continued from page 31)

FRIDAY.

- 10 o'clock: Business meetings and conferences in the same halls.
- 3 o'clock: Visit to the City Library.
- 8 o'clock: Reception in the Rathaus.

SATURDAY.

- 9 o'clock: Meeting of the Permanent Committee.
- 10 o'clock: Closing meeting.
- 3 o'clock: Promenades, visits, etc.
- 8 o'clock: Closing Banquet, the fee for which will be fixed later.

The following subjects will be discussed at the Congress:

I.

Continuation of the Subjects Considered in London in 1906.

- 1st. State of Legislation on the Property Right of Design.
- 2d. Organization of International Competitions in Architecture.
- 3d. The Legal Qualifications of an Architect.
- 4th. Preservation of Public Architectural Monuments.
- 5th. Reinforced Concrete Construction.

II.

New Questions.

- 6th. The Public Administration of the Fine Arts; the Utility of, the Dangers of, and the Methods of Organization.
- 7th. To Safeguard the Artistic Interest in Municipal Building Ordinances.
- 8th. The Modification of the Business Methods of the International Congress.

III.

Dissertations.

The following dissertations and discussions have been announced:

Prof. Karl Konig: The Influence and Tendencies of Modern Art on Architecture.

Mr. Leopold Bauer, Architect: The Influence of Historic Styles on the Development and Forms of Modern Architecture.

Prof. Meydenbauer, Berlin: Measurements of Light.

Mr. Daumet, Paris: Discussion on Architectural subject.

For further information address Mr. Geo. Oakley Totten, Jr., Sec'y, 808 17th St., Washington, D. C.

HOW TO CLEAN SET CEMENT FROM TILES.

CEMENT is a silicate of lime, and as such is far too hard to remove by ordinary scouring with sharp sand or other gritty material. Consequently, after a tile floor or wall has been grouted and it is necessary to remove the superfluous cement from the surface, the wall or floor is washed with muriatic acid. This acid is a volatile gas dissolved in water. It attracts the cement and forms a soluble lime salt, which can be readily removed by washing with ordinary water. Muriatic acid, however, casts off fumes, which in physical laboratories, fine dynamo rooms or other places containing delicate instruments, such as galvanometers, ohm-meters, etc., injures the metal by corrosion. In these places diluted sulphuric acid may be used. It is not volatile, and consequently does not injure metal work. However, it does not form with the cement a soluble lime salt, but a

phosphate of lime, which is the same as plaster of Paris. This is much softer than the original Portland cement, so that by using dilute sulphuric acid and scouring hard with sand, it is, in most cases, possible to clean the tile floor or wall. The best medium for dissolving cement is citric acid. It dissolves readily in water and will attack set Portland cement quite as well as will muriatic acid, because it forms with the cement a perfectly soluble nitrate of lime. Its only objectionable feature is its cost, which is several times greater than that of muriatic acid. Ordinary lemon juice is a solution of citric acid. A cheaper substitute for citric acid is tartaric acid, much used in making lemonade. It forms with the cement tartrate of lime. It is not as soluble as citrate of lime, and consequently, its use in cleaning tiled floors has disadvantages similar to those met with in using sulphuric acid. The tartrate of lime is, however, somewhat easier to remove than sulphate of lime. Consequently although a tile surface which has been treated with tartaric acid requires considerable sand scouring to remove the cement, the operation is, nevertheless, easier than when sulphuric acid has been used. Muriatic acid is the most usual and most feasible medium for cleaning cement from tile floor. When, however, its fumes are likely to corrode delicate metal instruments, either sulphuric, citric or tartaric acid must be used in its place.

THE GARGOYLES OF NEW YORK.

THE January regular meeting and dinner of The Gargoyles at the Hof Brau Haus developed nineteen contributions to the collection of competition drawings for a club pin. The judges of the competition were Messrs. John Petit, Fred. Hirsh, and S. B. Warren; awarding first place to Carl Hollers, second place to L. L. Stockton, and third place to A. H. Hubbard, and recommending at the same time that those to whom first and second places had been awarded should collaborate and combine the features of both designs into one to be used as the club pin.

The next meeting will be at the Hof Brau Haus on February 18, 1908, at which there will be a lecture on color, a lecture on sculpture, a buffet supper, and special music.

"THE ARCHITECTURE OF HUMANITY."

MR. Halsey Ricardo, in an interesting address recently given to the Architectural Association of London, aptly described the architecture of Ancient Egypt as 'priests' architecture'; that of Ancient Assyria 'the architecture of kings'; the architecture of Greece he considered as 'sculptors' architecture,' and that of the revived Classicism of the Renaissance as 'the architecture of scholars.' Well, these have had their day; the turn of the peoples must come, and in the architecture of the future, under the inspiration of the great Socialist idea, we may realize what may be described as the Architecture of Humanity.

"And, looking to the probable requirements of a co-operative commonwealth, the hope seems to be well grounded in view of the likelihood of the construction of collective dwellings (already projected in the garden city), of noble public halls and schools.

"The unifying effect of a great ideal, a hope, a faith, is obviously wanting generally in modern architecture, wherein the influence most paramount is too often the limits of the builders' contracts."

THE SCHOOLS OF ORNAMENT.*

Copyrighted, 1904—Henry R. Towne.

Modern.



DECORATIVE art in the United States is showing to-day the effect of intelligent study of the past, adhering often to motives recognized as good, but striking out into new paths in the search for the ideal. We cannot claim a national style yet, inasmuch as the revivals of bygone styles have come and gone with such rapidity as to almost unsettle the designer, and many obstacles lie in the way of the adoption or creation of a national style.

Nevertheless, education is bearing fruit and with the increase of wealth and culture since 1876, the progress in architecture and decoration has been surprising even to those who expected it.

If we review the work of the foremost designers during the last twenty-five years this view finds ample justification. Unquestionably among the designers of this period the late H. H. Richardson stands conspicuous, not only as an architect and so dealing with entire structures, but also as a great student of the detail of decoration and color often so carefully, and always so originally and boldly applied in his work. In ornament, especially, Richardson struck for us a new note. He had an innate sense of the value of contrast and scale, and on his buildings the Romanesque ornament leaning as it did toward the Byzantine in simplicity and richness was strikingly effective and harmonious. He applied his ornament to improve his designs and did not build it, but used it as ornament pure and simple and we seldom find it misplaced. Had he lived longer, we might have seen a style developed based on Byzantine art, which would have gone far to give us a national school of ornament. Richardson also appreciated the true value of color in his materials and handled them like a master. Note the combinations of brown-stone, sandstone and granite, in much of his work.

Among later men Mr. Louis H. Sullivan concededly holds a recognized position among modern designers, in that he has developed a rich vein of striking originality, delicacy and grace, which if more generally accepted and followed would justify classification as a distinct school. Mr. Sullivan, it is said, took as a suggestion from stem and leaf design the prairie lotus, its tendrils and foliage being susceptible of freer treatment than the acanthus and with this plant he has combined lace-like geometric ornament introducing far greater interest at times, human and other animal forms, and flat modeled plain surfaces.

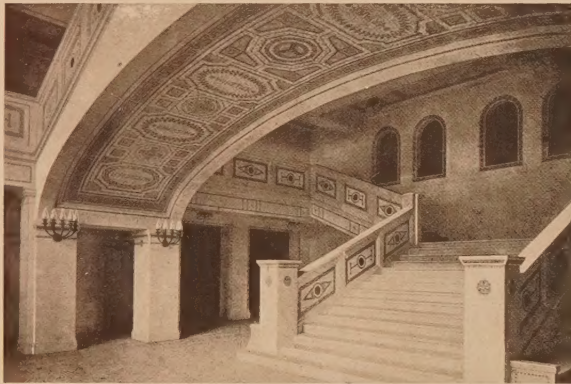


Carving, State Capitol, Albany, N. Y.

* A series of articles written by Mr. William Winthrop Kent, Architect, forming part of "A Treatise on Locks and Builders' Hardware," by Henry R. Towne, President of the Yale & Towne Mfg. Co., and Past President of the American Society of Mechanical Engineers. This book is profusely illustrated and contains more than 1100 pages, 4x6½". John Wiley & Sons, Publishers. Price, \$3.00. It is the intention of the publishers of ARCHITECTURE to reprint one school in each number.



An English Bedroom.



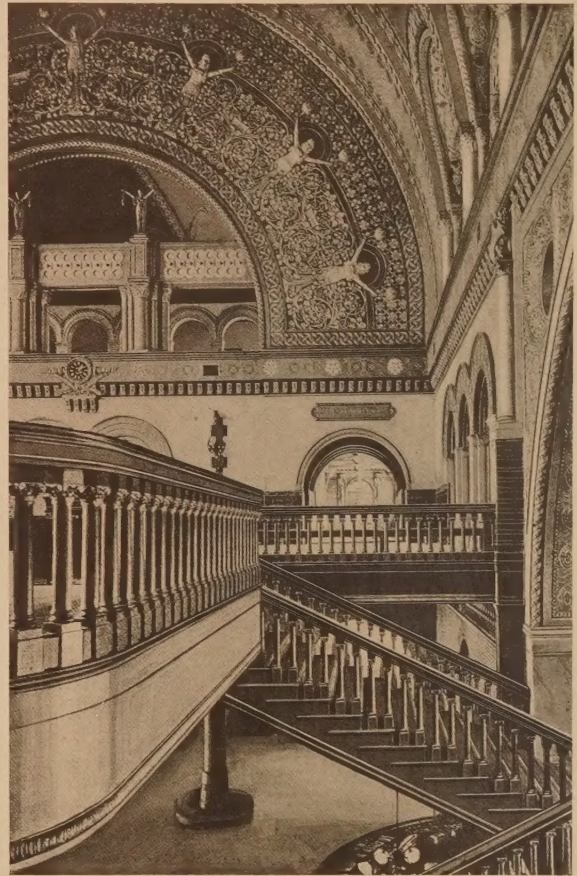
Main Staircase, Public Library, Chicago.



Carving, State Capitol, Albany, N. Y.
H. H. Richardson, Architect.



Hall in Residence, Washington, D. C.
H. H. Richardson, Architect.



Union Passenger Station, St. Louis, Mo.



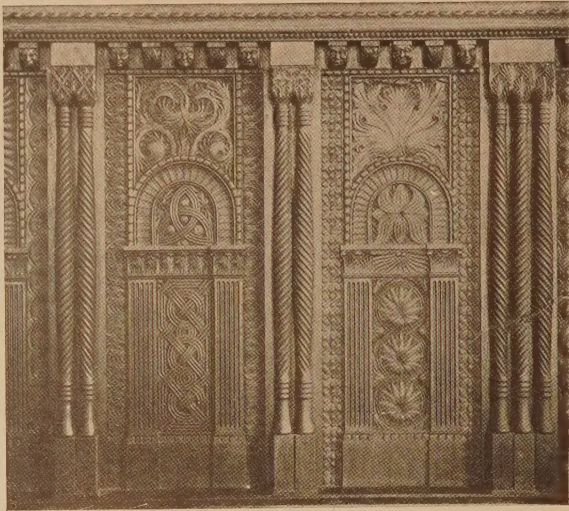
Suburban Station, H. H. Richardson, Architect.

Originality in ornamental design is shown in the work of Mr. Wilson Eyre, Jr., Mr. Claude Bragdon, the late A. Page Brown, in the Mission style later referred to, Mr. H. T. Schladermundt and others.

It is indeed to the younger men and those less harassed by the demands of an extensive practice that we must look for the greatest boldness and originality of the permissible sort. An extensive practice often en-

gulf the individual, hence from the numerous works of a large office it is difficult to select any one piece which differs essentially in character from others. We note this tendency to similarity of scholastic and other character in all the products of architects, painters and sculptors where they are in touch or close proximity even; it has always been so and always will be, but therefore when good original design is obvious, it is all the more to be observed and praised, for by such work we are greatly helped to avoid the speedy descent into commercialism which even now threatens the





Carved Desk Front, State Capitol, Albany, N. Y.
H. H. Richardson, Architect.

greater part of current work in this country. Architecture is easily made into millinery, if a man follows instead of forcing the taste of the day, and the only way to force the taste is to know what is good, pursue it interestedly and with the assistance of training and talent do nothing half-heartedly. He is fortunate indeed who possesses these essential characteristics, but many of our modern designers do, and more are coming to the front. This is a golden age for the United States in more ways than one, and if our national trait of haste does not kill the best talent that is beginning now to leave its impression on our homes, public buildings and churches, we shall see the fruits of an American Renaissance of considerable interest in the history of art.

Schools of ornament are created by various causes: the fashion at court as during the times of Francis I, Louis XV and Napoleon I; the inspiration which comes to a nation by the importation of foreign wares; the art of a conquering race mingling with that of the conquered one, as in the case of the Moors in Spain, and the inspiration which comes to a single designer through study of the past and of even the contemporary art of another nation, of which we have examples in the careers of the brothers Adam, of Chippendale, and others; and still earlier in the work of Niccola Pisano and the beginnings of the Renaissance.



Ornament.—Sullivan.



Railway Station, Frankfort-on-the-Main, Germany



Station of Orleans Railway, Paris.

The most famous and enduring schools have all possessed that elusive quality which is due to great imagination. This is what appeals to one and all, and yet nothing is harder to define or more quickly secures a following. Time alone, however, decides whether a school or style is based on correct principles and worth perpetuating.

Much original and much interesting work is being done in the United States to-day and a good share of this is being done in the West.

In California the old Mission style has been revived by the late Mr. A. Page Brown with a promise of its becoming a state style at least, and no one can deny that it has great vitality. Its ornament is easily wrought in stucco or plaster, and certainly the shadows in a light material give greater value to a design than those in a darker medium. Of course the snow and rain of a colder climate would probably increase the pitch of the old Spanish roof slopes, but even now we find successful flat-roofed houses in the Northern states, and our great expositions are doing more and more to make us appreciate the beauty of Renaissance design as interpreted by the earliest Spanish colonists of the Southwest and West. No one can confidently predict the coming national style in the United States, and the chances are that there never will be one. Such a vast country whose climate varies so widely, and whose great population has such varying needs and tastes can hardly be satisfied with one style, amalgamated as our people may become in other ways.

Why is a national style desirable? It is a thing not to be worked for in itself. If it comes as the result of a logical use of materials to meet the needs of a rapidly growing population in a progressive nation, it will naturally be an interesting phase in art, but not otherwise. To reach this end by conscious effort directed toward such a result would not be other than absurd.



Ornament.—Sullivan.